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Oklahoma City Symphonic Band
Dr. Mark Belcik, Conductor

Color!

Music of Ticheli, Margolis, Grainger,
Broege, Sousa & Alford

Tuesday, February 25, 2020

7:30pm

Oklahoma City University
Margaret E Petree Recital Hall
Kirkpatrick Fine Arts Center
2501 N Blackwelder Ave
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www.okcband.org



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Oklahoma City Symphonic Band

Piccolo

DeLee Francis *
Glenda Gatz *

Flute

Ivy Douglas
Pat Fair
DeLee Francis *
Wendy Freundt
Glenda Gatz *
Lauren Hampton *
Brenda Hansel
Sonie Liebler
Vicki Repetto
Courtney Roark *
Barbara Roewe
Cathy Voorhies
Oboe
Ned Hughes
Bonnie Jump
Natalie Statton
Eugene Steinberg
Clarinet

Catherine Birchall
Betty Buller
Warren Cadwell *
Carlos Castro
Nancy DeGraff
Sherry Di Jorio *
Cyndi Gustafson
Sharon Kieklak
Kristen Kirch
K. Fred Landefeld
Chelsea Madden
Leisa Mayberry
Cherie Owen
David Purcer
Bob Qualls
Kathy Rattan
Sara Roark
Nan Scott
Madelynne Short
Michael Wenger
Tasmin Williams

Bass Clarinet

Frances Ayres
Tom Ayres
Erin Haley
Deborah Walls
Amanda Webb
Bassoon
Joan Baird
Helen DeBolt
Melody Garza
Kathryn McKinney *
Robert Smith
Alto Saxophone
Ed Cantrell
Beki Ervin *
Drew Hoelscher
John Humphreys
Tenor Saxophone
Faye Sullivan
Robert Westbrook *
Baritone Saxophone
Jim McGee

Trumpet

Mike Banowetz
Derek Childers
Gary Childers
L. Dennis Doan
Henry Dolive
Marshall Douglas
Dennis Jamison
Stacy Southerland
Evelyn Talbot
Larry Taylor
Kendall Wahpepah

French Horn

Jan Bost *
Tommy Chan
Mary Ellen Davis
Louann Dillard
Charles Hattendorf
Rene Holubec
Jenny Beth Jones
Mike Luther
Lacy Rice
Shari Rose
Rick Spence
Trombone
Tom Cortes
Cliff Francis
Louis Hemphill
Myles Madden
Todd Murphy
Jody Smith
Ross Thanscheidt
Charles Womack
Duncan Woodliff

Euphonium

Dennis Beringer
Richard Moore
Rebecca Reyes
Dave Rosbach
Phyllis Smith
Tuba
Darby Ralls
Robbie Rattan
Jim Sawyer
Matthew Scott
Jacob Waymon

Percussion

Mike Forcina
Erin Holman
Karl Kirch *
Owen Moore
Teagan Trent
Audrey Weaver



Dr. Mark G. Belcik is the Associate Dean of the Wanda L Bass School of Music at Oklahoma City University, a position he has held since 2001. He holds degrees in Music Education from The University of Michigan, a Master's in Horn Performance from The University of Oklahoma and the Doctor of Musical Arts degree in Instrumental Conducting from The University of Texas at Austin. Dr. Belcik's teaching experiences include appointments at the University of Texas at Austin, where he was the Associate Director of the Longhorn Band, the University of New Mexico, Valdosta State University, Bear Creek High School (CO) and Ardmore High School (OK). His high school bands have earned national recognition and won sweepstakes awards in Oklahoma and Colorado. Dr. Belcik is an active clinician, judge and guest conductor. He has conducted All State and Honor Bands in several states and has presented clinics at State, Regional and National Conventions. He currently serves as the Principal Conductor and Music Director of the Oklahoma City Symphonic Band, and is past President of the Oklahoma Association of Music Schools. He is on the board of the Oklahoma Youth Orchestra and Oklahoma Concert Band Foundation.

Sherry Di Jorio, soloist in tonight's performance of *Blue Shades*



Sherry Di Jorio, clarinetist, joined the Oklahoma City Symphonic Band in 2010. Prior to her time here she was the principal clarinet and concert master for the Arizona Wind Symphony in Tempe, Arizona. After a jazz-heavy early music education, Sherry earned her Bachelor of Arts in Music from Arizona State University where she studied clarinet with Robert Spring and Jana Starling, proudly marched sousaphone in the ASU Sun Devil Marching Band, sang in the Women's Chorus, and performed with the African Drum Ensemble. Sherry also earned her Bachelors, Masters, and Ph.D. in Bioengineering, leading to her day job as a Field Clinical Engineer doing medical device research. Sherry serves on the board of the Oklahoma Concert Band Foundation and is a founding member of the Norman Clarinet Choir Camp, in addition to playing a variety of different instruments in community ensembles around central Oklahoma. She currently resides in Norman with her husband, three sons, and Goldendoodle.

* Oklahoma Concert Band Foundation Board Member

About the Band...

The Oklahoma City Symphonic Band's mission is to provide a challenging and enriching musical experience for its members, to offer quality concerts for the community, and to inspire future generations of musicians.

The Oklahoma City Symphonic Band is comprised of approximately one hundred professional and amateur musicians. This historic band has performed in the Oklahoma City area for decades. The members are a cross-section of the community made up of all different professions. They are musicians who find that the band gives them a chance to grow musically.

Rehearsals are held every Tuesday evening throughout the year with the exception of May and August. The Oklahoma City Symphonic Band performs several concerts at a variety of venues including high schools, universities, churches and area parks and has hosted several talented composers as guest clinicians over the years, including Patrick Sheridan in 2014, Dr. Frank Ticheli in 2008, Dr. Jack Stamp in 2006 and Dr. John Zdechlik in 2003. The organization hosts an annual Young Artist Competition for high school students. The students compete by audition for the opportunity to perform with the band and to win a cash prize.

Members volunteer for many positions in the band and on the board of directors for the Foundation to help make the rehearsals and concerts the best experience possible. Oklahoma City Symphonic Band members have found gratification in having the band as an outlet to perform as well as to develop camaraderie with their peers. It is the perfect example of an opportunity for a lifelong continuing education in music.

We welcome new members. Due to the success and growth of our band, we have limits on instrumentation in each section but if a section is full, we will place your name on a waiting list. Our summer season is open to everyone.

The Oklahoma City Symphonic Band is sponsored by the Oklahoma Concert Band Foundation, whose purpose is to engage in the promotion, appreciation and support of concert band music throughout the State of Oklahoma.



*A very special thank you from everyone in the
Oklahoma City Symphonic Band to
Oklahoma City University for hosting this concert.
Thank you for promoting band music in our community!*

Upcoming Concerts

Spring Concert
featuring our Young Artist Competition Winner
James McAffrey, trumpet
performing Slavische Fantasie by Carl Hohne
Thursday, April 23, 2020 at 7:30pm
Putnam City High School Performing Arts Center
5300 NW 50th St
Oklahoma City, OK 73122

YouTube

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Oklahoma City Symphonic Band?

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Color!

Dr. Mark G. Belcik, Conductor
Tuesday, February 25 at 7:30pm

Where the Black Hawk Soars

Robert W. Smith

Color

Bob Margolis

- I. Stanes Morris
- II. Stingo
- III. Daphne
- IV. Argeers
- V. The Slip

Blue Goose Rag

Raymond Birch
arr. Timothy Broege

Irish Tune from County Derry

setting by Percy Aldridge Grainger
edited by R. Mark Rogers

The Purple Carnival

Harry Alford
edited by Frank Erickson

Blue Shades

Frank Ticheli

The Black Horse Troop

John Philip Sousa
edited by Frederick Fennell

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Program Notes



Where the Black Hawk Soars (1995) Robert W. Smith (1958-) American composer, arranger, and educator, graduated with a BME from Troy State, then studied under the great composer of concert band music, Dr. Alfred Reed. In addition to composing for wind bands, he enjoyed success writing for the drum and bugle corps. Currently, Smith has over 600

published works. This piece employs and plays to the colors (timbres) of the concert band. After a majestic fanfare, a soaring melodic line opens reminiscent to a hawk rising on a thermal in the sky. With limitless freedom, the hawk is master of all it surveys. The presence of the wind can be detected throughout as it carries the musical theme to new heights. A perfect piece for a concert opener.

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The Oklahoma City Symphonic Band is an all volunteer band. While there is no charge for concerts we welcome support. Financial support for the band goes toward promoting concert band music in the Oklahoma City metro area, audience development, guest artists, personnel costs, concert venues, equipment and hosting our annual Young Artist Competition.

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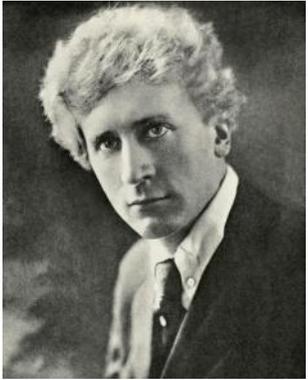
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Color (1984) Bob Margolis (1948-) is based on five English country dance tunes, in two collections of unaccompanied Renaissance melodies: John Playford's *English Dancing Master*, published in 1651 and Jacob van Eyck's *Der Fluten Lust-hof*, published in 1646. The title of the work stems from the composer's emphasis on the instrumentation and accompaniment to the tunes. American composer Bob Margolis states: "The focus of the music is not the melody, but the setting...the texture, the color and the harmony." The refreshing aspects of "Color" lies in the numerous short passages scored for soli sections or solo instruments—almost all sections of the Band are exposed at one time or another." The musical treatment is improvisatory, playful, mischievous, and generally compact in structure, as well as a strong emphasis on style and tone color. Margolis studied music at Brooklyn College, New York. He studied composition with William Schimmel and Robert Storer and orchestration with Arnold Rosner. The piece was commissioned for Donald S. George and The University of Wisconsin-Eau Claire Symphony Band.



The Blue Goose Rag (1980) was originally composed as a classical piano rag feature 3 strains by Charles L. Johnson (1876-1950), under the pseudonym of Raymond Birch, and published for piano in 1916. He lived his entire life in Kansas City. He published over 300 songs, nearly 40 of them ragtime compositions, such as "Applejack Rag" and "Snookums Rag". His best-selling piece, a sentimental ballad called "Sweet and Low", sold over a million copies. He is considered as a significant contributor to the "Ragtime Era" and to rag music in general.

Composer arranger, and educator Timothy Broege (1947-) arranged this piece for concert band. His compositions for bands are numerous and range in difficulty from elementary works to those commissioned for the advanced wind ensembles.



Irish Tune from County Derry (1918) by Australian-born composer Percy Grainger (1882-1961) is based on the Irish folk song "Danny Boy." Grainger's first version was for a small military band setting, and he later expanded the scoring for wind band. IT begins with a hauntingly thick melody in the brass. During the second verse, the feeling becomes more pensive when a small woodwind ensemble takes over the tune, using fewer instruments and a higher

tessitura. The full band then enters to finish the piece with a dynamic passion. Grainger, a virtuoso pianist, performed in Europe, England, and later in the United States. Moving to London in 1901, he began writing music. His creativity and interests led to all genres and especially to the latest musical tastes of composers Edward Grieg and Frederick Delius. Self-taught in composition, his innovative style encompassed use of wide instrumental color combinations and mixed and irregular meters. Grainger became enamored with the collection of endangered English folk songs.



The Purple Carnival March (1933) Harry L. Alford (1883-1939) was an American composer, arranger, and an accomplished trombonist. He wrote his first march at age 14 that was performed by a military band that came through his hometown. He was primarily self-taught in composition and arranging. He studied at the Musical Institute in Warren, Ohio (now part of

Youngstown State University). Alford then took jobs as a trombonist in touring minstrel shows, wild west shows and theatrical troupes. Ready to stay in one place, Alford opened a custom arranging business in Chicago employing famous copyists and arrangers to work on popular pieces. This coincided with the Tin Pan Alley Age in the early 1920s. He composed over 100 marches generally commissioned by famous wind bands. One such huge success was "Glory of the Gridiron" for the U. of Illinois Band. "The Purple Carnival March" was written for Director Glenn Cliffe Bainum and the Northwestern U. Wildcat Marching Band. This arrangement by Frank Erickson begins with an "electric" brass fanfare and features classic woodwind passages. The influence of Wild West band music can be heard throughout this work.



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Blue Shades (1997) Frank Ticheli (1958-) American composer Frank Ticheli's music has been described as "powerful, deeply felt...crafted with impressive flair and an ear for striking instrumental colors." This composition reflects his love for the traditional jazz music that he heard so often while growing up near New

Orleans. "Blue Shades" was his opportunity to express his own musical style in this medium. He provides the following description of the work: "As the title suggests, the work alludes to the Blues, and a jazz feeling is prevalent—however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not "swung." Blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, too dirty, to hot blue. At times, the "Blue Shades" burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of wailing brass cords recalling the train whistle effects commonly used during that era."

The Black Horse Troop March (1925) John Philip Sousa (1854-1932)

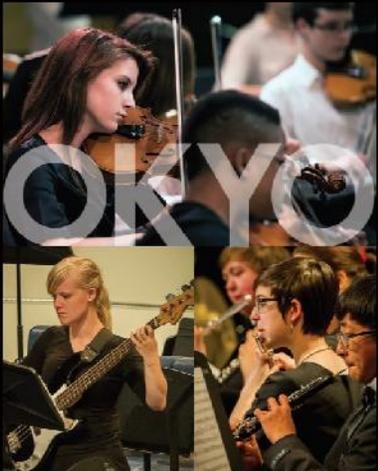


Ed. Frederick Fennell (1914-2004) Composer, conductor, and patriot Sousa is known as "The March King." His stirring march music is featured by wind bands during our national holidays, parades, and ceremonial occasions. His marches are

known and performed all around the world. Sousa composed 136 marches between 1873 and 1931. The patriotic "Stars and Stripes Forever", written in 1896, has become his signature march. Congress declared it the National March in 1987. As Director of the

U.S. Marine Corps Band from 1880 to 1892, Sousa developed "The President's Own" into an outstanding performance ensemble. Sousa's patriotism and love of horses, during the golden age of the U.S. Cavalry, shows through in this stately march. Editor Frederick Fennell writes: "My father had taken me [age 11] to a concert by Sousa's Band at the Public Auditorium in Cleveland, Ohio. At the end of the concert, Sousa turned and faced the audience. This was obviously a sign, for the whole of Troop "A" of the Ohio National Guard Cavalry—The Black Horse Troop—walked their horses up the aisles and onto the stage. Standing at attention behind the Band they faced the audience as Sousa led his musicians in the first performance of the piece. Their reception as they made their way to the stage was wild enough, but the tumultuous applause for all at the conclusion was like no other I had ever heard." According to Fennell, "the Black Horse Troop" is considered one of Sousa's greatest and most elegant marches.

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